

THE EAST ARCHITECT'S NEWSPAPER

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DIA RETRACES ITS STEPS TO CHELSEA WITH SOM ASSIST

CAN YOU GO HOME AGAIN?

Another space for contemporary art will open in Chelsea, some three years from now. More coals in Newcastle?

The Dia Foundation and Skidmore, Owings & Merrill (SOM)—a firm better known for its corporate practice than gallery designs—took a step closer toward building a new Dia space in Chelsea, releasing a rendering of the facade of Dia's projected expansion on West 22nd Street.

The image of the project

that unites three brick buildings across the street from Dia's previous gallery space in Chelsea puts a face on the site's future. Construction is expected to begin in 2014, with completion envisioned for 2016, said Dia's director Philippe Vergne, who would not disclose the budget for the project.

Yet Dia's new initiative raises questions. Why a return to the art and tourist glut of Chelsea for an institu-

tion that pioneered operating an arts organization in far-flung locales, such as the Hudson Rust Belt city of Beacon and the pre-exploited industrial neighborhood of Chelsea itself, 20 years ago? Does Chelsea need Dia, or does Dia need Chelsea?

"We are not expanding in New York. We are fully accomplishing our mission to work with and support living artists' visions. Dia didn't

continued on page 9



A new gallery in Yale's Street Hall.

MUSEUM EXPANSION KNITS TOGETHER YALE'S ARCHITECTURAL PAST

GALLERY GRADUATES

University building projects can have unfortunate consequences for diligent

undergrads only on campus for four years. At Harvard, for example, the Fogg Art

Egerton

continued on page 10

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EAST RIVER BLUEWAY PLANS FOR ACCESSIBLE WATERFRONT

East Side Story

The waterfront of Lower Manhattan, a vestige of maritime commerce and industrial conditions suitable for the dockworkers of centuries past, is slated for yet another face-lift. The East River, a tidal strait connecting the Harlem River to the Upper Bay of the New York Harbor, has been in the limelight recently. [continued on page 14](#)

THE DEVELOPER'S FRIEND
ANNUAL SURVEY OF DEVELOPMENT
PARSES THE BLOOMBERG
ADMINISTRATION'S SUCCESS AS
A CATALYST FOR DEVELOPMENT
ACROSS THE CITY. SEE PAGES 18–23.

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Catalytic Competition

As a campaign-money scandal threatens to engulf D.C.'s Mayor Vincent Gray, there's some good news from the city's Office of the Deputy Mayor for Planning and Economic Development (DMPED). Its plan to erect

Above: St. Elizabeth's East Campus.

an "innovative and aesthetically unique" temporary pavilion on the campus of historic St. Elizabeths Hospital [continued on page 4](#)

ATLANTIC CITY IS GOING FOR THE CONVENTION AND CASINO GOLD. SEE PAGE 7.



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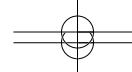
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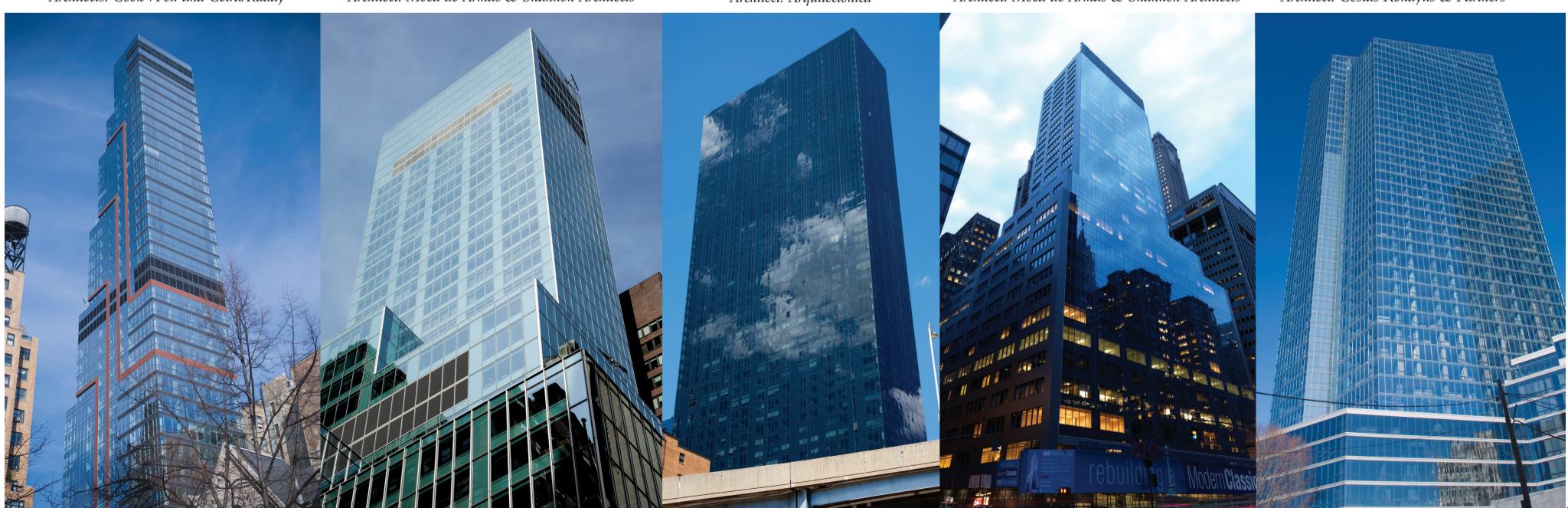
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221 Main Street
Developer: Capelli Enterprises, Inc.
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VOLUME 10, ISSUE 12 JULY 25, 2012. THE ARCHITECT'S NEWSPAPER (ISSN 1582-8081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY. POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630. FAX 212-966-0633. \$3.95 A COPY, \$39.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR, INSTITUTIONAL \$149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2012 BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

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LETTERS

SMART GROWTH DUMB TO SOME

I recently read your editorial "Demonizing Smart Growth" (AN 03_02.15.2012). I completely disagree that those who oppose smart growth are "paranoid," and think that it's a result of Agenda 21. Smart growth began 20 years before the 1992 signing of Agenda 21, in Oregon in the early 1970's, and even earlier—in the 1960's—in Boulder, CO. Therefore, if

there is any relationship between Agenda 21 and smart growth, it's likely that the U.N. developed its ideas from Oregon and Boulder.

Many people agree that high density transit oriented developments are ugly, unsightly, and full of crime, traffic noise, and air pollution. Also, transit oriented developments are not selling on the West Coast. Here, people prefer homes with

private yards: 80% of those age 18-25 in a recent survey plan to purchase a home within their lifetime.

I would never live in a downtown high density transit oriented development full of drugs, gangs, and air pollution, with very few trees.

TOM LANE
VIA EMAIL



COURTESY D.C. MAYOR'S OFFICE

CARPE DIEM & THEN WHAT

From my bedroom window, I look out onto Broadway. Over the past five months, I have been watching the slow reveal of a storefront construction fence going up and now finally coming down. The site at the corner of 81st once held two grubby but beloved discount stores, selling brands cheap enough to draw people from other neighborhoods. In their place, a beached whale-length Bank of America is about to open. In the ten blocks between 81st Street and 91st Street on Broadway, there are ten banks; three of them are already Banks of America. I fantasize about spraying 'Get out of Dodge!' on the plywood door.

In January, the City Planning Department submitted its plan to limit the proliferation of banks and mega-chains on the Upper West Side. On June 28, City Council approved the zoning change. Fast but not fast enough for my block.

Last November the Architectural League and the Citizens Housing and Planning Council held a joint symposium to develop innovative housing options; the hands-on favorites were micro-units. And on July 9, with astonishing speed, Mayor Bloomberg announced *adAPT NYC*, a competition to develop a rental building concept "composed primarily, or completely, of micro-units" according to the RFP. No need to revisit here DOT Commissioner Sadik-Khan's combat readiness when it comes to launching quickie pilot programs.

This is a responsive administration. In fact, it sometimes seems to operate on emergency room protocols. Or perhaps it's simply the ingrained trait of our entrepreneur mayor's DNA expressing itself: Identify it; Do it.

Not everyone thinks rapid response decrees are the way to go. The Pratt Center for Community Development has cautioned in the past that the Bloomberg Administration has launched a lot of plans without sufficient neighborhood input and that the city's own strategic plans are not transparent enough for communities to understand and respond with their own feedback. No sooner was the complaint lodged online than City Planning upped the number of plans emerging "pursuant to 197-a," the City Charter amendment that fosters public participation in planning. One of the latest, Partnership for the Future: a 197-a Plan for Revitalization of the Bronx, just came out in May.

This hallmark ability to pounce has turned New York City from an eminence grise into an urban wunderkind. We're not Copenhagen, yet, but New York has bootstrapped its way up from Scorsese seedy to sustainably cosmopolitan. Other cities want to learn from us. From the High Line to the rooftops of Via Verde, you can see mayoral posses taking notes. It has not, of course, just been the doing of Manager Mike making proclamations from City Hall but the work of city agencies collaborating and coordinating, not competing, across their departments with unprecedented collegiality, call it fraternity, for over a decade. There is not a scene-chewing Moses among them.

And so as the Bloomberg Administration starts its ride into the sunset, it is no surprise that the architecture and urban planning communities are concerned. Already, the anxiety about what lies ahead is palpable. The next team will need performance enhancers to match this band of bureaucrats with shared purpose who believe that new ideas must be put to work sooner than later. There's a New York style to it; we're an impatient bunch. **JULIE V. IOVINE**

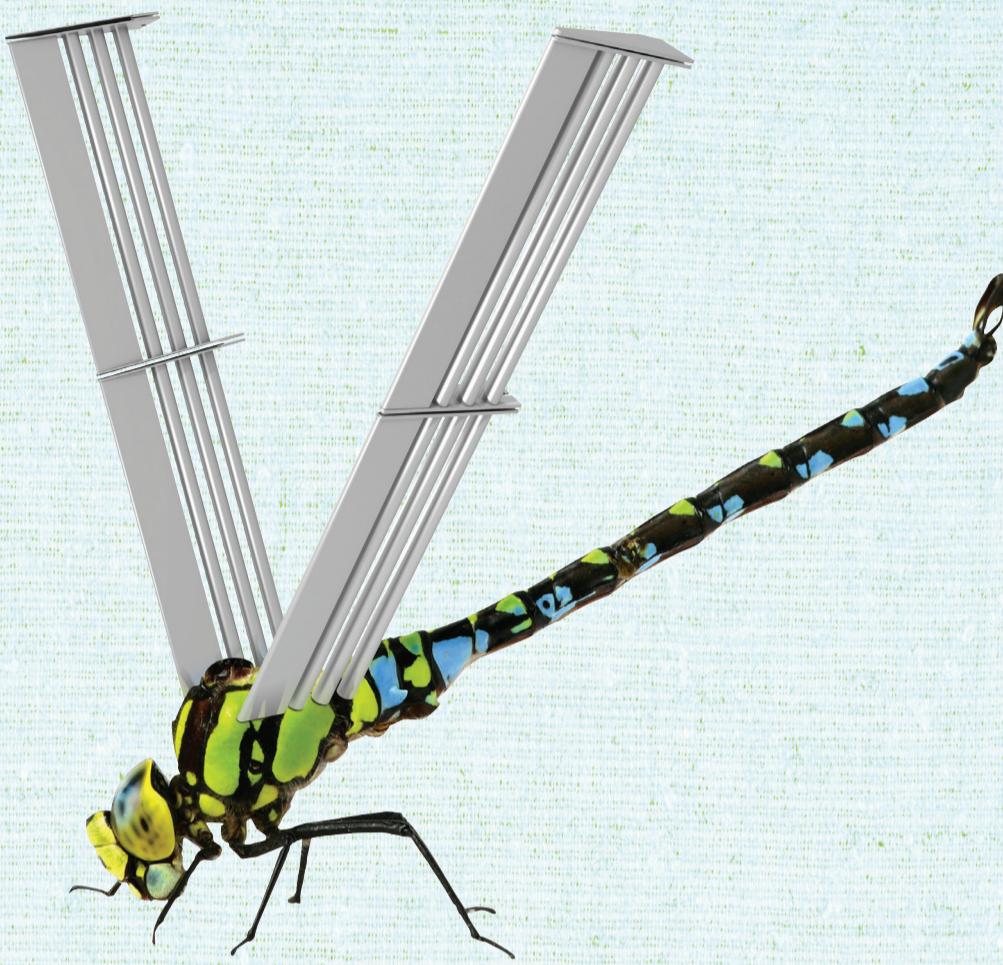
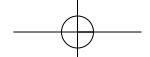
CATALYTIC COMPETITION continued from front page is moving ahead. The city has announced a shortlist of three design-build teams for an interim pavilion meant to accommodate food stalls, food trucks, a farmers market, and other community uses at the 180-acre Southeast D.C. site: ISTUDIO Architects and MCN Build; Ayers Saint Gross and Donohoe Construction; and Davis Brody Bond and KADCON.

The architecture firms on the list span the spectrum, from very small and local (D.C.'s ISTUDIO) to midsized (Baltimore-based Ayers Saint Gross) to nationally known (Davis Brody Bond). "The ability of the architecture and design team to deliver on the specific goals of the project" was a major criterion in deciding on the shortlist, said Ethan Warsh, the project manager for DMPED.

The three teams were chosen from a field of 12, Warsh said. All respondents were advised in the RFP that "the budget for this project is limited and designs should consider innovative materials and options for scalability." The maximum project price is estimated at \$2 million. Respondents to the RFP—issued in May—were asked to submit portfolios and qualifications. The three shortlisted teams will take part in a design competition in phase two, and a winning team will be chosen in early September, with input from stakeholders and design advisors.

On weekdays, vendors in the pavilion will feed thousands of employees of the U.S. Coast Guard, which is building a new headquarters set to open on the site in 2013. The pavilion is scheduled to open in May 2013 and will operate until at least 2015, when the first phase of permanent construction on St. Elizabeths' East Campus is expected to finish. Rick Harlan Schneider, principal of ISTUDIO and a D.C. native, described the St. Elizabeths campus as "a phenomenal site laid out in a fascinating way. Historic, large, prestigious—who wouldn't want to go for that, as an architect?"

Established in the mid-19th century, St. Elizabeths was the nation's first large-scale, federal hospital for the mentally ill (famous patients have included the poet Ezra Pound and Ronald Reagan's would-be assassin, John Hinckley, Jr.). A National Historic Landmark, it now consists of two campuses flanking Martin Luther King Ave: West Campus, owned by the federal government and being redeveloped by the U.S. General Services Administration (GSA) as the home of the Department of Homeland Security (DHS); and East Campus, owned by the District of Columbia. The site is located in the District's economically disadvantaged Ward Eight. One aim of the larger redevelopment project is to catalyze the local economy. **AMANDA HOLSON KURLEY**



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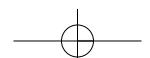


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> **ALESSI**
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Designers: Asymptote

Time for Asymptote's 2.0. While Asymptote Architects continues to produce designs for elaborate projects in Asia and the Middle East, the studio has also recently had the uncommon opportunity to renew a past work, updating the interior of the Alessi store in Soho. Located on Greene Street, the store was originally designed by Hani Rashid of Asymptote in 2006.

Central to the renovations was a change in the programming of the store. Retail has been expanded to the front, which had originally been a café. Where the store had been divided into differentiated front and rear sections, there is now only a panel of glass. This change opens and unifies the space, revealing its most significant design feature: the sequence of backlit ribbing along the length of the store and the geometric impressions sweeping diagonally across the ceiling. "The open store is now getting to the point of the design," Rashid said. "It is coming of age in a way."

The wallpaper and color palette of the interior has been redesigned as well. The complex pattern is reminiscent of Louis Sullivan's tracery work, which Rashid sees as appropriate inspiration for cast-iron Soho, a sort of "Chicago meets New York situation." **MICHAEL STORM**

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LICKSPITTLE

Speaking at a recent literary festival in London, writer **Will Self** reproached the architects who helped set the stage for this summer's games. "If you are an architect and involved in this obscenity then you should go home and consider retraining as a dentist... You might be able to use your creativity in a form that doesn't do so much damage," said Self, comparing the buildings to snake oil used to veneer over "people's looming sense of the inequalities in society." In a follow-up interview with *Building Design*, Self questioned why the profession's most critical thinkers, like **Rem Koolhaas**, **Daniel Libeskind**, and **Richard Rogers**, continue to work for socially unjust clients. "It's not because they can't afford to pay their heating bills," said Self.

SAFE HARBOR?

If you need to turn around an aircraft carrier, it helps to have an experienced captain on board. Maybe that's the strategy behind RMJM's rumored choice of Danish shipping exec **Jesper Bo Hansen** to lead its New York office. Hansen has spent the last two decades not in architecture but in the shipping biz, first at cargo giant Maersk and most recently at Torm. Maybe he'll instate some ship to shore protocols at RMJM, whose financial management woes have played out publicly in recent years. As **Bjarke Ingels** might say, *held og lykke*—good luck, Jesper!

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DEBATE GROWS OVER GREEN STANDARDS AND FORESTS

LUMBERING ON

Lumber certification is one of the most controversial environmental topics today and an upcoming decision by the federal government on green building certification systems could have a big impact on how we maintain the health of the world's forests.

A recent report by the U.S. General Services Administration (GSA) compares green building certification systems. It found that the Green Building Initiative (GBI)'s Green Globes rating system aligns better with federal high-performance building requirements for new construction than does the U.S. Green Building's Council's LEED system, the system that the GSA currently requires on most of its new buildings.

The GSA report, however, does not address the debate about which standard is more environmentally sound when it comes to wood sourcing. The reasons are raising eyebrows: the president of the Green Building Initiative is Ward Hubbell, a former vice president at the Louisiana-Pacific Corporation, a building materials company with a notorious reputation among environmentalists for clear-cutting forests. Many in the environmental community allege that GBI, which is used for certifying new buildings by the U.S. Department of Veterans Affairs and companies such as Whole Foods, lobbies on behalf of "green-washing" timber companies.

Two main competing forestry certification standards are at issue. One is the Forest Stewardship Council (FSC) certification, which is the only standard allowed in the U.S. Green Building Council's LEED rating system. The other is the Sustainable Forestry Initiative (SFI), which is one of four forestry certification systems allowed by GBI's Green Globes rating system.

"The Green Building Initiative openly embraces its marriage with major timber companies, and continues to advance their interests," said Roger Platt, senior vice president of global policy and law at the U.S. Green Building Council, adding, "It is a green building standard that accommodates to the maximum degree the sale of their products."

Although LEED only awards one voluntary point for use of FSC-certified lumber, a lot is still at stake in the debate over the different certification systems. "Having the credit in the LEED standard has been one of the single largest drivers of the expansion of FSC in the U.S. on the solid wood side," said Kerry Cesareo, managing director of Forests at the World Wildlife Fund, which was one of the founders of the FSC standard.

The Sustainable Forestry Initiative, which originally was started by the American Forest & Paper Association and is endorsed by GBI, is an example of "industry green-washing at its very worst," said Sami Yassa, a senior scientist at the National Resources Defense Council, a membership organization in the competing Forest Stewardship Council.

According to Yassa, the Sustainable Forestry Initiative allows the wholesale clearing and conversion of forests into tree plantations, a major issue in the southeastern United States, where tens of thousands of acres of forests are being cleared every year. "This practice is an example of what could never be certified as sustainable," Yassa said, "because it takes the natural system and turns it into a plantation operation that more represents a crop system than an ecosystem."

However, clear-cutting for plantations is a nonissue, according to the Sustainable Forestry Initiative. "All forest certification standards including FSC allow for plantations," said Sustainable Forestry Initiative president Kathy Abusow. "Trees are not being chopped down for plantations," she said adding that "the reason trees are getting chopped down and threatening our forest is land conversion for strip malls and other types of things."

In response to questions about his past connections to the timber industry, GBI president Ward Hubbell said, "I don't accept this idea that if you have ever worked for a company before that you automatically cannot be an objective, responsible part in an organization like this." **ALEX ULAM**

The 20-acre Revel complex.



A NEW HYBRID CASINO-CONVENTION COMPLEX IN ATLANTIC CITY AIMS TO TURN AROUND A TIRED GENRE, AND A CITY

MAGIC CITY?

With casinos and convention centers becoming the catchall answer to urban-planning problems up and down the East Coast, the new Revel in Atlantic City may prove an influential model. It merges several markets under one roof in a smoke-free environment (a novelty in casino land) including hotel resort, casino, theaters, and convention space.

The \$2.4 billion project designed by Arquitectonica was supported in part by \$261 million in New Jersey taxpayer incentives and is a cornerstone of Governor Chris Christie's attempt to turn Atlantic City around. But there are signs that the complex is not playing nice with its urban context. Developers of the Revel said in an interview that they weren't even aware of the Casino Reinvestment Development Authority master plan designed by Jerde Partnership and announced in March.

On a recent visit, initial views of the Revel from Pacific Avenue reveal only a massive parking garage—the podium to a future 47-story slab—offering no hint of Arquitectonica's impressive wave-like curtain wall on the boardwalk. Revel CEO Kevin DeSanctis explained bluntly, "You need to have a back of the house somewhere," adding that scenic views of the ocean and an inlet to the north needed to be maintained. "You sort of run out of sides pretty quick," he said.

And the priority was to give the casino floor not only plenty of natural light but also ocean views. In a shocking departure from casino protocol, players can look up from the roulette wheel and see the Atlantic Ocean. The Philly-based architect of record, BLT Architects, oversaw miles of interior space, assigning more than 65 interior design firms to provide a dizzying array of finishes, from polished chrome columns to a 100-foot gold-flecked mobile. BLT principal Michael Prifti called the sequence of glitzy rooms, "a series of wows."

But it's the melding of convention and performance event spaces with casino and resort amenities that might well capture the imagination of other governors and mayors seeking that longed-for casino/convention economic lift. Think Time Warner Center with gaming and meetings instead of a mall. Granted, 160,000 square feet of

flexible event space is small by convention standards, but add in a 5,500 seat theater and 6.3 million square feet overall, and there's room to pull off a substantial get-together. Over Memorial Day weekend, Revel hosted Governor Christie, First Lady Michelle Obama (kids in tow), and Beyoncé (I-MAX cameras in tow), all in one night.

Meanwhile, the resort hotel floats above it all with its cavernous spaces subtly shifting from one mod mood to the next. Like flipping through shelter magazines, low-key luxe materials stream by visitors as they approach the check-in.

This is not the theme casino of old Atlantic City, said Floss Barber, who designed the resort's presidential suite along the lines of an updated take on deco master Jean-Michel Frank. Barber remembers the days when everyone wanted gladiator-and-gilt Roman-inspired stage sets. She said she conducted hours of presentations with DeSanctis before he signed off on a newer look. "He was present, engaged, hip, and aware," she said. And while several Atlantic City regulars may find the place disjointed, cold, or unfamiliar, DeSanctis seems to be taking a gamble that AC is on to a new life. **TOM STOELKER**



The woosy hall on the way to the high-design restrooms.

AN/STOELKER

LAWN AND ORDER



Colleges today are rethinking not only the structure of their curriculum, but also that of their classrooms. With **John Jay College of Criminal Justice** outgrowing its widely scattered facilities, school officials asked **Skidmore, Owings & Merrill** to design a new vertical campus consolidating all social and academic functions, including a **65,000-square-foot roof terrace**, within a single city block. Using steel girders to span a network of Amtrak tunnels running beneath the prominent Midtown site made the design possible. Now, John Jay students are better able to collaborate across disciplines and enhance their legal research—proving it's easy to build a case for choosing structural steel.

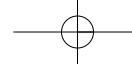
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THE ARCHITECT'S NEWSPAPER JULY 25, 2012

CRIT> MCCARREN PARK POOL RENOVATION

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Monumental pool and pavilion. Right: Original locker baskets hang from the lobby ceiling.

No diving. That's the rule in most all of the 50 public outdoor swimming pools of New York City, including the McCarren Park Pool between Greenpoint and Williamsburg in Brooklyn. The pool was recently reopened with a \$50 million renovation by Rogers Marvel Architects after a near-30-year dry spell. And yet there's something about the new outdoor changing pavilions, the most visible part of the renovation that has all the poised tensile exuberance of a leap into space. Their white, plastered canopies narrow in profile, diving-board-like, toward their perimeters—the soffits tilting up more gradually poolside, more steeply behind—and their supporting columns are similarly skinnier closer to the water and stouter closer to the existing building—reinforcing an impression of embodied and potential energy. Incisions and gill-like fins guide daylight into the interiors, and a generous gap between the underside of the canopies and the top of the partitions

and lockers below bring sparkle and spaciousness to what would otherwise be dour transitional spaces.

They also echo the crisp clerestory canopy over the existing entry to the complex, a monumentally moderne triumphal arch in Roman brick by Aymar Embury II, the notably skillful in-house architect for then-Parks Commissioner Robert Moses. Funded by the Depression-era Works Progress Administration, McCarren was one of ten city pools that opened in the summer of 1936, the hottest on record at the time. It closed in 1984, the victim of recession and a flashpoint for tension and crime in neighborhoods going through demographic change and economic decline. This summer's reopening, following the well-known hipster-driven development of the area, is the first of eight large-scale park refurbishments planned between now and 2030 under the city's PlaNYC program. Opening day on June 28

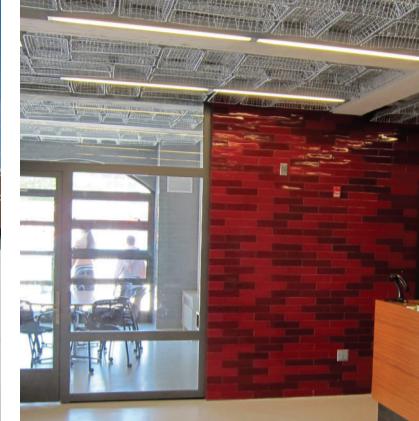
saw that gorgeous mosaic of New Yorkers of all shapes and colors filling the million-gallon cobalt-blue pool to its 1,500-person capacity. And while the subsequent heat-wave saw assaults and arrests ascending out of the usual watery mayhem, the pool has become an instant mainstay, both athletic and democratic, establishing what designer Jonathan Marvel has described as "spaces that inspire community involvement and face time."

Some of those spaces are elegantly prosaic, like computer labs, meeting rooms, and small-scale gymnasiums tucked into the existing no-nonsense bar buildings that flank Embury's fantastical arch. The pool itself, once a massive rectangle with enough water for four Olympic-size facilities, has been reconceived with a central peninsula (an ice rink in winter) that configures the now C-shaped complex into a sloping inlet for kids, a 25-meter-long area for laps and lanes, and a big expanse for everything

else. Fountains and mist machines turn that central peninsula into an uncanny beach. A subtle arrangement of gates and fences allows parallel indoor-outdoor circulation for swimmers and patrons of the community facilities.

Some of the spaces are more poetic, like the restored atrium inside the entrance pavilion topped by a skylight worthy of James Turrell, or the adjacent moody lobbies, lined in horizontal hardwood boards salvaged from Coney Island's demolished boardwalk. In another charming instance of adaptive reuse, hundreds of baskets, recovered during construction and that once stored swimmers' clothes and belongings, are now inverted and affixed to the lobby ceilings in a shimmering metallic matrix. Those overturned baskets send you on a different kind of dive, swooning deep through the history of the city: it's easy to see descending from them, in the mind's eye, decades of shoes and glasses, treasures and trinkets, cascading through almost a century of summer.

Rogers Marvel Architects, in projects like Upper Manhattan's Stephen Gaynor School at one scale and the Mulberry Street Branch of the New York Public Library at another, have demonstrated an increasing interest in the dignity to be found in public space and civic life, and the thoughtful infill to be discovered between old and new. That's all too rare in a New York firm, and indicates a practice that, despite its admirable formal restraint and drily understated style, is ready to make a bigger splash. **THOMAS DE MONCHAUX**



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GEHRY TECHNOLOGIES' NEW GTEAM GIVES INTERACTIVE FILE ACCESS MULTIPLE LEVELS

Great Access

On July 17, Gehry Technologies released GTeam, their new web-based project management platform. GTeam is *not* a new variant of Digital Project, their signature 3-D authoring application, but rather a set of tools to manage files, providing web-based access to 3-D models and their datasets and an auditable history of every step in the process of designing, engineering, constructing, and operating buildings. GTeam is a stand-alone platform, which means it can be useful to firms that don't use Digital Project, especially in situations involving multiple authoring environments.

When it comes to file sharing in GTeam, imagine DropBox souped up with the security and navigation you have wished for. That means role-based access, synchronization, and an auditable history of design versions along with comments and markup. There are also thumbnail images of picture and 3-D files, so you can find your way around in those very large file menus that can accumulate in a complex project.

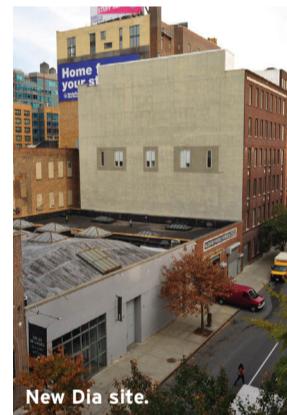
Its 3-D model navigator is also impressive: with any web browser on any device, an authorized viewer can fly around the

whole model, select subsystems or sections, and extract specific information about which it is possible to approve, bid, or make comments. The GTeam back-end will accept files authored in anything from Digital Project, Revit, ArchiCAD, Rhino, and Sketchup, along with standard formats like IGES, STEP, and IFC. Not only will it display the models together in the browser, GTeam can also export back to those formats and to OBJ, Collada, or STL for CNC fabrication or presentation models, renderings, and animation.

The tracker component looks and works a little bit like Facebook on performance enhancers. You can browse forward and back through past versions of particular files, see the changes posted by particular team members, file types, and so on.

Gehry Technologies has gone to a great deal of trouble to make the tools simple to use for nontechnical team members, but also wildly versatile and powerful. GTeam is cloud based, so there are no in-house software skills or hardware to maintain. Licensing is by subscription. Pricing won't be official for a while yet, but a pre-release will be available for free from now until October at gteam.com.

Friendly advice: think through the potential value of key GTeam features to your current workflow as a thought experiment before downloading the trial. You might get hooked. **CARL SKELTON**



COURTESY SOM

CAN YOU GO HOME AGAIN?
continued from front page
have a space to work with living artists—we were missing that capacity," said Vergne, who is embarking on his first building project. "When the building across the street was closed, it was always with the intent to reinvent a presence in New York."

Designed by OpenOffice arts + architecture collaborative with the artist Robert Irwin, Dia: Beacon, with 78,500 visitors last year, is evidence that Beacon has not been Bilbao. Meanwhile, the tourist explosion that followed the High Line's opening promises constant traffic in Chelsea. Then again, Vergne said, "Beacon was never planned for a Bilbao effect."

"We didn't have a center," said Vergne, who characterized Dia as a "constellation" of activities in the United States and abroad. He would

not even call new Dia: Chelsea a museum, but a "kunsthalle or institute." Dia plans to show exhibitions devoted to one artist for one year in its 15,600 square feet of galleries.

Although Dia looked at sites in Harlem and elsewhere in New York City, its board moved ahead with the decision to expand in Chelsea when the Alcamo Marble works at 541 West 22nd Street (between two Dia-owned structures) became available. Dia bought that building almost a year ago for \$11.5 million. "Dia tried to acquire this building for a very long time, and I was very happy that it could happen under my watch," Vergne said, intimating that Chelsea was always the preferred location for an institution that had pioneered locations in the past.

"I'm not Christopher Columbus," he said. "I'm more interested in being a pioneer in our program than in geography. It's an old-school romantic model."

Yet "old school" is now the criticism of Dia's choice for its architect, SOM. Vergne said that he looked at more than 100 firms. The original Dia Center for the Arts on 22nd Street was renovated from a warehouse into galleries in 1987 by Gluckman Mayner Architects, which reproduced those massive austere interiors throughout the neighborhood.

The SOM partner designing Dia: Chelsea, Roger Duffy, dismissed the prevailing notion among many architects that his firm was an unlikely choice for a relatively small project like Dia: Chelsea.

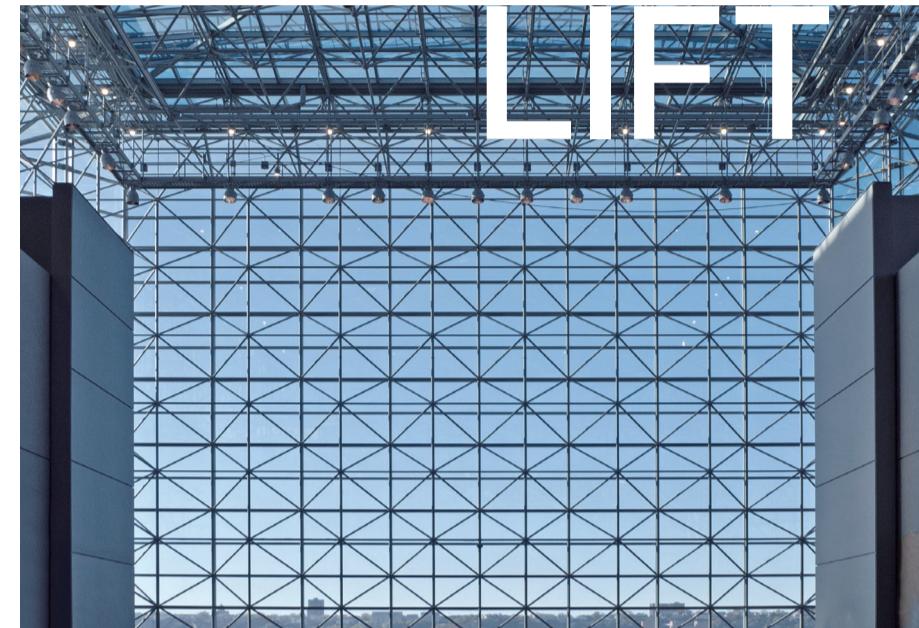
"Dia just put the art first, and I think very few institutions are putting the purpose first in the architecture," Duffy said, echoing Gluckman's approach to Dia's galleries in 1987. Critics of the decision to hire SOM may read his remark as a diffident preemption of the reproach that the project's design is unadventurous for a place like DIA, whose mission has been supporting experimental work.

"How do you measure that?" Vergne asked. "From time to time, going with the obvious, even if the obvious seems more eccentric, could be more conservative than the decision we have made."

Vergne admitted that Dia: Chelsea had not yet found a donor equivalent to Leonard Riggio, the Barnes & Noble baron who gave \$35 million for the reported \$50 million construction cost of Dia: Beacon. In 2006, Dia killed ambitious plans for a space at the southern end of the High Line when Riggio resigned as board chairman. "But I can say that our board has raised a significant portion of the budget figure, which I won't give you," Vergne said.

DAVID D'ARCY

SPACE



Since its construction in 1982, the **Jacob K. Javits Center** has been one of the world's leading examples of space-frame design. But the **I.M. Pei & Partners**-designed exhibit space needed updating to put its best face forward for the 3.5 million visitors it receives each year. So owners engaged **Epstein Global** and **FXFowle Architects**, who developed the recladding program that is dramatically increasing the building's transparency and energy efficiency. Targeting LEED Silver with a glazing system that will enable the building to exceed energy code requirements by 25 percent, the new face of Javits proves that being old doesn't have to mean retiring.

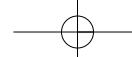
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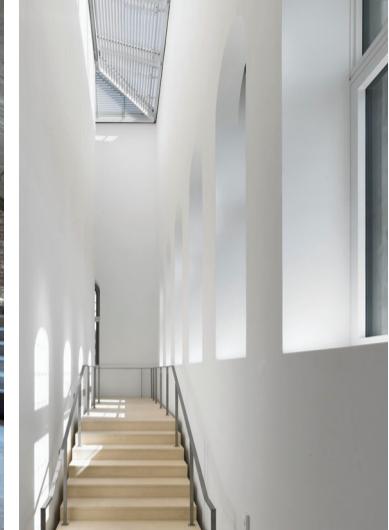
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THE ARCHITECT'S NEWSPAPER JULY 25, 2012



CHRISTOPHER GARDNER

GALLERY GRADUATES continued from front page Swartwout's 1928 neo-Gothic galleries (the "Old" Yale Art Gallery); Louis Kahn's 1953 addition (the architect's first museum commission); and finally, the 1866 building by architect Peter Wight, known as Street Hall, which formerly housed the art history department. With some adroit planning, parts of this museum mash-up could always remain open throughout a substantial renovation and roof-top addition by Ennead Architects.

The Kahn building was the first renovated in 2006, and Swartwout and Street, which are linked by an enclosed bridge, are now being completed and set to reopen in

December. The gallery will have 64,000 square feet of display space in total, allowing substantially more of the collection, which ranges from ancient Chinese bronzes to postwar Pop art and beyond, to be on view. From the outside, it may appear as if nothing has happened at all. "You may see new windows, but what you can't see is the waterproofing and ventilation inside the wall," said Richard Olcott, design principal at Ennead. New storm windows help with climate control, but the panes are recessed into the thick stone walls of the older buildings, helping to maintain their original look. To achieve a truly controlled environment, Ennead used the existing wall

cavity to create an intake system that always keeps air moving. Such upgrades may go unnoticed by visitors, but farther inside the walls of Swartwout and Street, the change is dramatic: warrens of makeshift offices were removed to restore the buildings' generous rooms and gallery sightlines, and original architectural details were recovered and reused. "When you approach the renovation of a building, you do a lot of forensics, probing and poking around, and it was a pleasant surprise discovering a great deal of original material," said Duncan Hazard, the Ennead principal managing the project, describing how the architects restored original

wainscoting on the gallery walls. A spectacular glass elevator now connects the above ground floors with an extensive new education center in the previously unused basement level. At the top of Swartwout, Ennead added a floor and a half, which will provide space for temporary exhibitions and a dedicated study gallery, where every semester professors can request art to be displayed for use in their courses. The new zinc- and glass-clad addition is pulled back from the original facade to create a terrace with panoramic views of New Haven and a new home for a Henry Moore sculpture and other large-scale pieces.

From left to right: New gallery on the roof of the Old Yale Art Gallery; a view into the new European galleries; stairwell in the new addition.

Ennead began working with Yale in 1994, when the firm was Polshek Partnership, as master planner for the so-called Yale Arts Area, and the \$135 million museum renovation is the plan's centerpiece. The expanded gallery is free and open to the public, but its primary audience is students. If Yale generates more art aficionados, a further expansion may be on the distant horizon: donors, both alumni and friends, have given the museum 57,000 new works of art since the renovation project began. **MOLLY HEINTZ**

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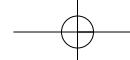
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NEWS 11

PARKING MINIMUMS IN DOWNTOWN BROOKLYN TO BE SLASHED

EMPTY GARAGES? FUGGEDABOUTIT!

City-mandated parking minimums are set to be lowered in one corner of Brooklyn, but many say the proposal is too timid for one of New York City's most transit-rich neighborhoods.

Under a plan released June 4 by the New York City Department of City Planning (DCP), parking minimums in Downtown Brooklyn could shrink by half if no objections are raised during a 60-day review period by Brooklyn Community Board 2 and the Brooklyn Borough President. Currently, zoning in the district requires a 40 percent parking ratio for market-rate housing units—in other words, four parking spaces for every ten units. Under the DCP plan, the minimum would be lowered to 20 percent. For affordable housing, the current required ratio of 25 percent would be eliminated entirely.

Some transit advocates wonder why a district with 13 subway lines needs parking minimums at all, especially given that new garages often sit largely empty. Noah Kazis, a reporter with the transportation news and advocacy website *Streetsblog* explained, "There certainly isn't any technical explanation for why Downtown Brooklyn needs 20 percent parking minimums. By DCP's own admission, the lower minimums would still force developers to build more parking than they can rent out. DCP will still be pushing up rents and car-ownership rates, in contradiction of stated city goals."

Asked how they arrived at the new minimum threshold, a representative from the DCP explained that the proposal to reduce parking from the current 40 percent requirement down to 20 percent for market-rate units is a balanced response to the concerns they heard from local developers and stakeholders on parking utilization in Downtown Brooklyn.

Major residential development in recent years has softened Downtown Brooklyn's reputation as a sterile business district that shuts down at the end of the workday. Under current zoning, however, new developments often include garages and curb cuts that dominate a building's street presence and compromise the pedestrian realm. Further, housing advocates argue that garages—one of the most expensive parts of a building on a per-square-foot basis—raise the cost of construction and thereby contribute to New York's perennial lack of affordable housing.

New York lags behind other cities in parking reform. Kazis points out that "cities from Washington, D.C. and San Francisco to Seattle and Buffalo are eliminating parking minimums outright in neighborhoods with far worse transit [than Downtown Brooklyn]."

Albeit timid, the Department of City Planning's proposal to reduce parking minimums in Downtown Brooklyn is a good step toward enhancing vitality in the city's third largest business district. The DCP continues to study residential parking in areas outside of, but close to, the Manhattan core, and expects the data to inform future policy. Given Downtown Brooklyn's exceptional transit connections, however, the DCP's latest plan seems to indicate that truly progressive parking reform is unlikely to benefit any of New York's more distant outer borough neighborhoods anytime soon. **TRAVIS EBY**

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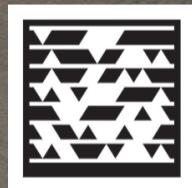

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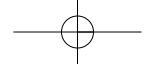
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THE ARCHITECT'S NEWSPAPER JULY 25, 2012



Map of waterfront infrastructure

EAST SIDE STORY continued from front page

Brooklyn Bridge Park; Williamsburg, Brooklyn; Roosevelt Island; and Long Island City, Queens to name a few, have all been revitalized in recent years to accommodate a new class of recreationalists and market-rate dwellers alike. However, development on the river's western edge has been far more sparse, until now. A 3.5-mile stretch from the Manhattan-side embankment of the Brooklyn Bridge to East 38th Street is set to begin transformation by the end of this year.

Members of Community Boards 6 and 3 have been advocating for upgrades to their local waterfront spaces; namely, Stuyvesant Cove and Piers 35/36-42 respectively, for nearly two decades. A sea change occurred when these two factions coalesced and got the attention of Manhattan Borough President Scott Stringer and State Assemblymember Brian Kavanagh. Together, with the collaboration of the Lower East Side Ecology Center, the city has challenged WXY Architecture + Urban Design with the task of concocting a plan to connect Lower Manhattan with its eastern edge. The result is the East River

Blueway Plan—a community-based planning initiative named for its focus on access and connectivity on the water.

Adam Lubinsky, a managing partner at WXY, believes in a comprehensive planning strategy. "The East River Blueway Plan will be the foundation for an interconnected network of waterfront sites." Easier said than done. Much of the waterfront is severed from the city by the FDR Drive, a high-speed roadway that soars and dips. The focus, according to Lubinsky, "is on those who can walk there." WXY, with Borough President Stringer and Assembly member Kavanagh, have publicly engaged the communities since September of 2011, often hearing about local desires to cross the highway.

Unfortunately, the FDR Drive is not the only obstacle. Superblocks of towers-in-the-park housing, poor drainage, a mixture of active and inactive waterfront industry, and many other factors add up to discourage development on this site. ADA-inaccessible overpasses; narrow, collision-inducing bike lanes; and combined sewage overflows have also been identified as key issues. However, in a recent interview, Lubinsky spoke optimistically of the site's conditions. "The infrastructure there creates a really hard edge, and all of the buildings built over the past 80 years have turned their back to the river." The challenge, he continues, "is to get residents to turn around, to realize the river is there, to be aware of it and to start to use it more." Soon, if the hopes of community members are realized, New Yorkers may be biking along and even kayaking and swimming in the East River.

TYLER SILVESTRO

AT DEADLINE**CROPPED BOOMERANG**

On July 17 two subcommittees of New York City Council approved NYU's expansion plans with yet another round of modifications, virtually assuring approval by the full council on July 25. Council Member Margaret Chin, who represents the Greenwich Village neighborhood, said that the modified plan "will not overwhelm the community," and that it is an appropriate balance between the integrity of the Village and the needs of NYU. Changes include a 20 percent overall reduction, bringing the gross square footage from 2,130,000 to 1,918,000. This cutback will be concentrated in two locations: on the northern section of the Zipper Building, the bulk of which has been shifted from the corner of Mercer and Bleeker streets towards Houston, and at the Mercer Street Boomerang building, which has been reduced in height from 11-stories to a squat four; the second Boomerang building remains at eight stories. Council Member Vincent Ignizio said that the challenges that face NYU and Village residents are far from over. "Now the real work begins for the community and for you, NYU," he said. "This community clearly has an issue with you, and now is your opportunity to begin a new day, wipe the slate clean and say we are going to be responsive."

STUNTED ABI

The Architectural Billings Index (ABI) for June fell for the third month in a row. Last month AIA chief economist Kermit Baker expressed concern that the summertime doldrums might mirror a 2011 trend when the ABI lulled after an initially healthy first quarter. Now it looks as though the index is doing just that. "While not all firms are experiencing negative conditions, a large share is still coping with a sluggish and erratic marketplace," Baker said in a statement. All regions of the country and all industry sectors remained in negative territory with the overall index barely budging from May's 45.8, with June registering at 45.9 (any score below 50 reflects a decrease).

ONE HALF FULL

After fits and starts, the federal General Services Administration (GSA) finally signed on the dotted line to lease 270,000 square feet at One World Trade, pushing the tower over the symbolic 50 percent leased mark. "The fat lady sang," Senator Charles Schumer told the *New York Post*. The GSA joins Condé Nast and Chinese real estate giant Vantone after a protracted negotiation that was stalled by Beltway bickering.

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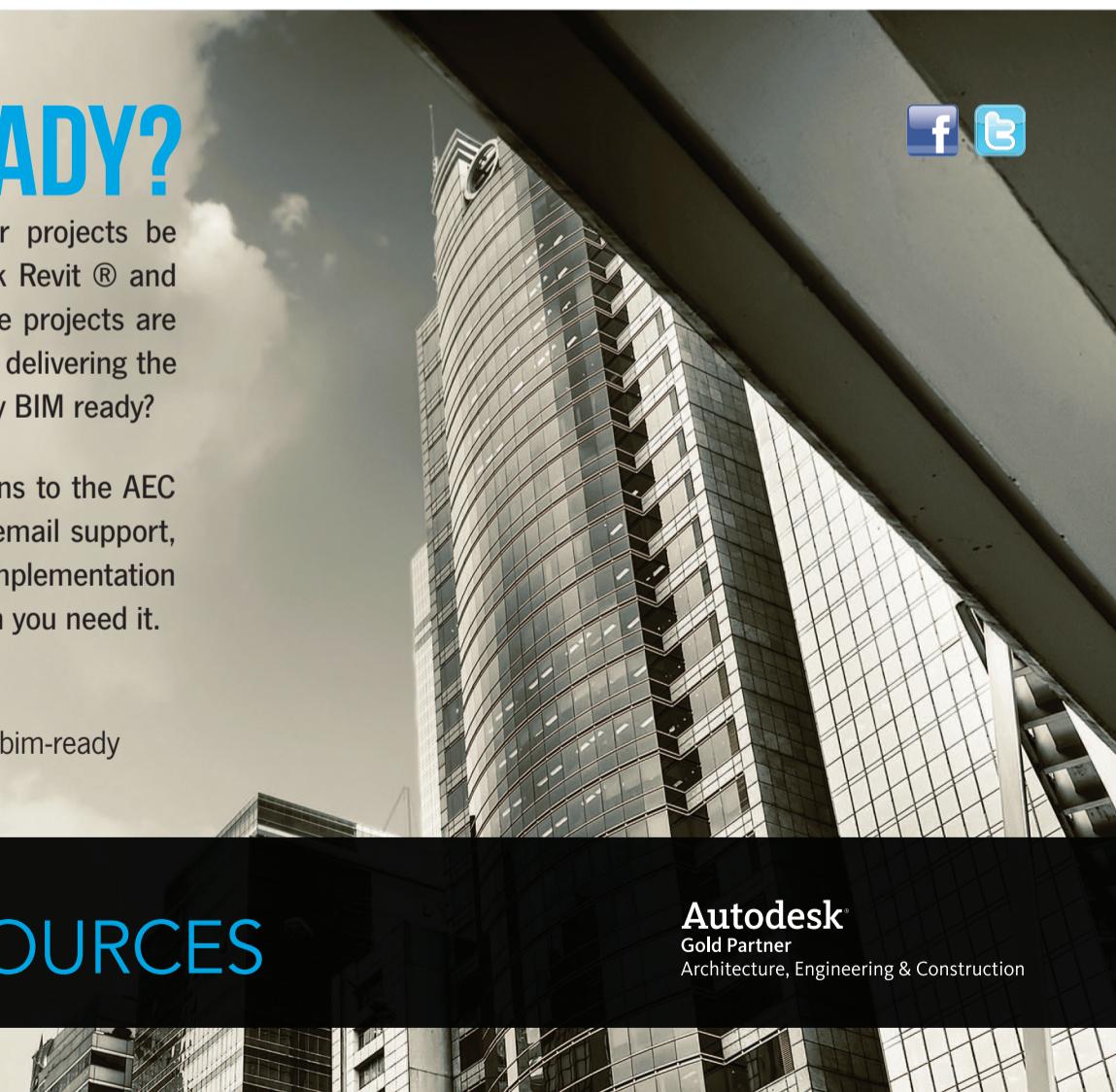
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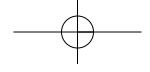
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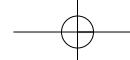


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THE ARCHITECT'S NEWSPAPER JULY 25, 2012



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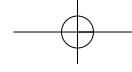
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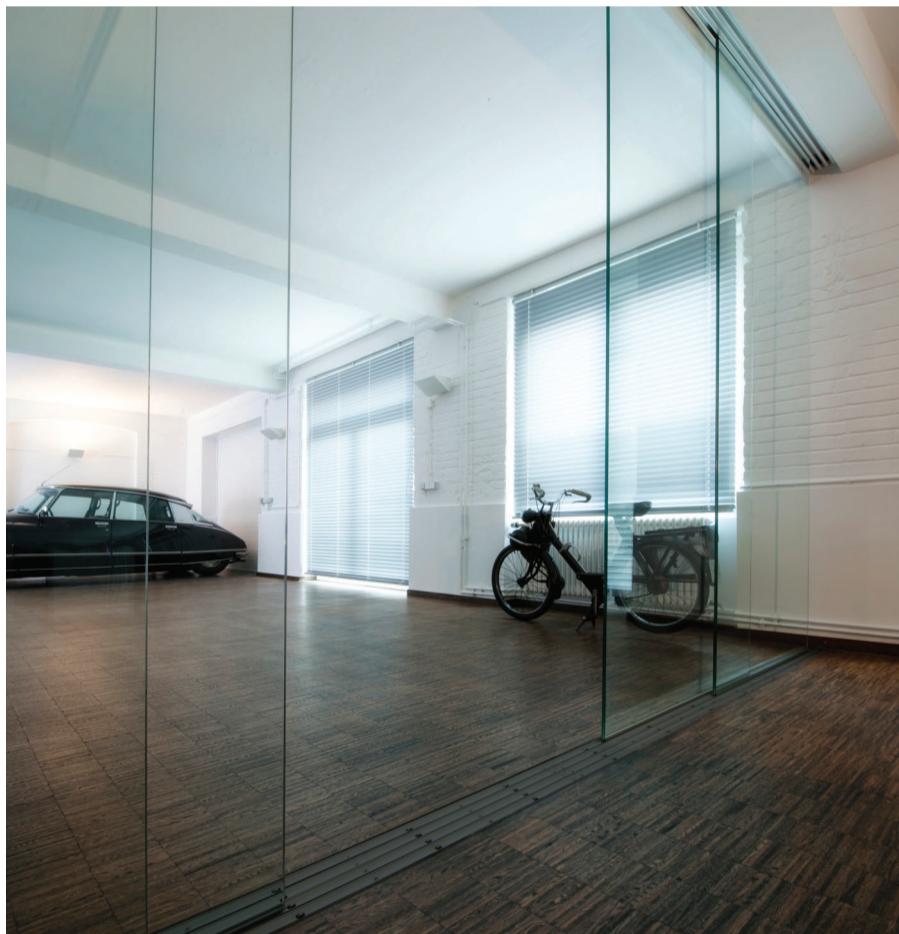


PRODUCT 17

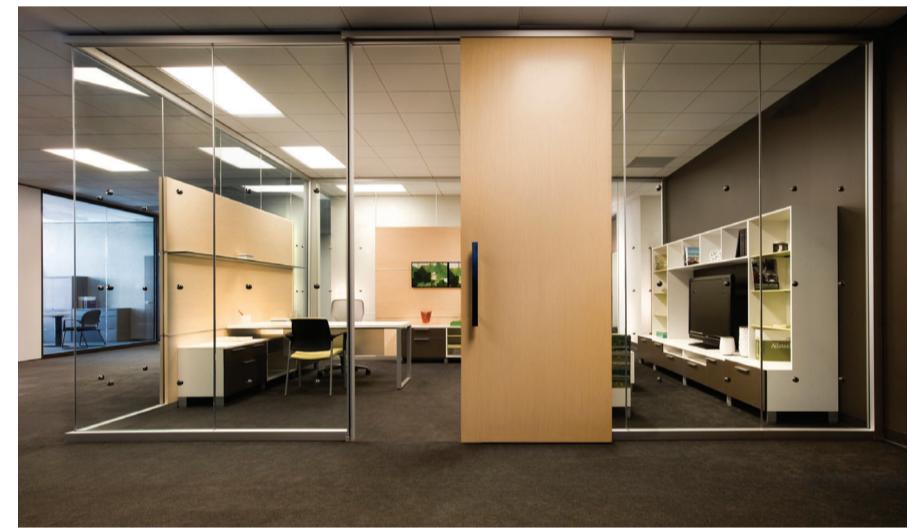


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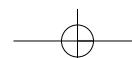
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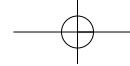
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Willets Point



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Hunter's Point South



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Coney Island

AGENCIES OF CHANGE

The Bloomberg Administration is arguably one of the most pro-development governments in city history. Since he took office, the Mayor has used city agencies to unleash the forces of New York real estate while also steering those forces to meet goals for a cleaner, greener, and more equitable city. PlaNYC, the catch-all name for the Mayor's bundle of 132 sustainability initiatives, creates a framework for over 25 city agencies to collaborate on a vast array of projects, from the new East River Ferry service to a \$187 million investment in green infrastructure. While some programs such as MillionTreesNYC, are making streets leafier one tree at a time, many of the Mayor's initiatives have reshaped the city in profound ways. As the administration counts down its remaining days in office, *AN* checks in with the individual agencies whose projects have had the most impact on development in the city.

By Alan G. Brake, Molly Heintz, Julie V. Iovine, Branden Klayko, Nicholas Miller, and Tom Stoelker

NEW YORK CITY ECONOMIC DEVELOPMENT CORPORATION

The New York City Economic Development Corporation (NYCEDC) is not a city agency at all but a non-profit with a mission to spur local development, but the Mayor appoints seven members of the organization's board of directors, including the chairperson.

The NYCEDC, which has grown from a staff of 200 to over 400 during Bloomberg's tenure as mayor, has its hand in hundreds of projects across the city. "Our goal has been to diversify develop-

ment across five boroughs," said **NYCEDC President Seth Pinsky**. And just because Bloomberg's term is coming to a close, don't think things are winding down. The Applied Sciences campus on Roosevelt Island is just getting underway and, as of June, the city had acquired 95 percent of the land required to move forward with Willets Point, a five million square foot development that includes the remediation of a contaminated site.

Major Initiatives: According to NYCEDC, the Waterfront Vision and Enhancement Strategy (WAVES) Initiative is a

"sustainable blueprint for realizing New York as a premier waterfront city." Under the umbrella of the initiative are 130 projects across more than 500 miles of city coastline. Twelve city agencies are involved along with investment of \$3 billion over the next three years.

The City's Coney Island Revitalization Plan calls for a mixed-use neighborhood with 5,000 new units of housing plus retail, an effort the city predicts will generate 25,000 construction jobs and 6,000 permanent jobs.

The South Bronx Initiative was launched by the Mayor in 2006 to create a strategic plan to support private

investment, development, and infrastructure planning in that area. Working with HPD, NYCEDC developed retail corridors that would support new housing.

NYEDC has also increased outreach to communities impacted by its projects. The State says too much, recently citing EDC for playing "a behind-the-scenes role in the lobbying activities" on behalf of Willets Point and Coney Island developments.

Status: The statistics on WAVES initiatives are detailed: 34 projects completed; 71 projects on schedule; 14 projects with delays; 5 projects

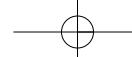
reconsidered; 1 project not yet started. Projects include New Stapleton Waterfront, a seven-acre development on the site of the former Navy Homeport in Staten Island, featuring 900 rental units, retail, and a waterfront esplanade. "The RFP was issued in late 2007, then the financial crisis hit causing us to lose all the original respondents. But we managed to persevere. We found a new developer, Ironstate Development of Hoboken, broke the projects into phases, and rejigged some of the site uses," said Pinsky.

At Coney Island, before construction can start, the proper infrastructure has to

be in place—namely sewers. "A lot of the areas had never had substantial development, and in order to build housing and retail, you need to have adequate infrastructure," said Pinsky. As part of the Coney Island plan, the City is putting \$150 million into infrastructure alone.

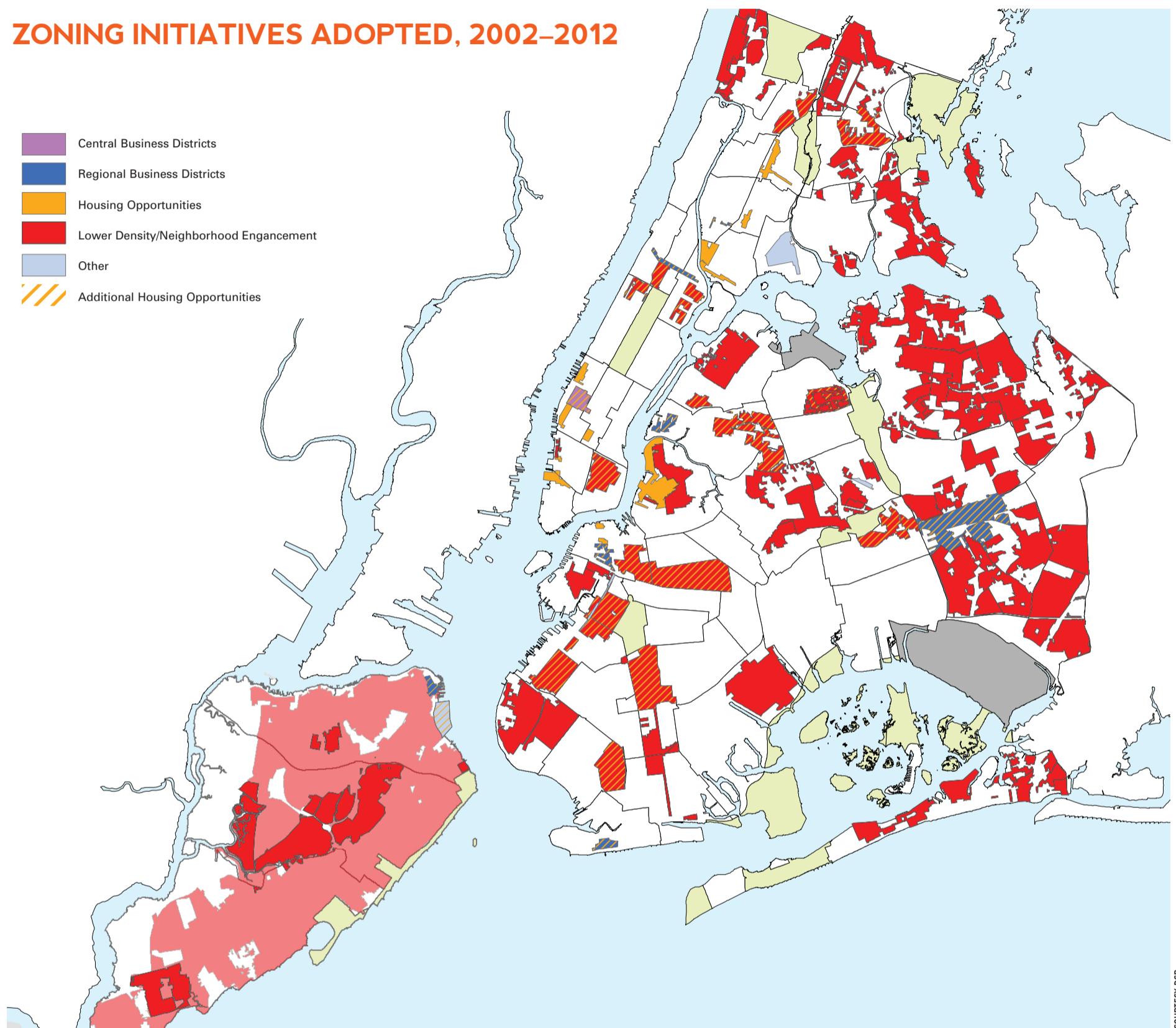
Impact: "There used to be vacant lots in the South Bronx, and now there's density, a hustle and bustle. I wish that EDC and HPD would work together more to do mixed-used projects—that's the type of synergy we need."

Magnus Magnusson,
Magnusson Architects



FEATURE
19

ZONING INITIATIVES ADOPTED, 2002–2012



COURTESY DCP

NEW YORK CITY DEPARTMENT OF CITY PLANNING

Major Initiatives: Under the Bloomberg Administration, the Department of City Planning has been more active than at anytime since the days of the Lindsay Administration's vaunted City Planning Commission. Since 2002, 40 percent of the city has been rezoned (115 rezonings covering more than 10,300 blocks). Under the direction of Commissioner Amanda Burden, the department has adapted for the 21st century many of the

initiatives first conceived under Lindsay, including large-scale mixed-use developments such as Hudson Yards (with customized zoning and financing mechanisms for infrastructure improvements) and Willets Point while amplifying community involvement through intensive public-private collaborations—the High Line, South Street Seaport—and enabling coordinated efforts across agencies in order to address sustainability goals and open space and streetscape improvements. In Greenpoint/Williamsburg, planning

partnered with HPD to structure a new Inclusionary Housing Program along the waterfront, while collaborating with the Parks Department to ensure that the new two-mile waterfront esplanade would remain fully accessible to the public. But it will most likely be the attention to detail that will be remembered most about Burden's reign, from the creative zoning encouraging cultural uses on 125th Street to the bar-style balustrades along the East River Waterfront Esplanade.

Status: Subject to major

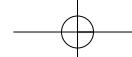
rezonings, some neighborhoods are already reaping the hoped-for rewards although not always as originally envisioned. A 2004 rezoning of Downtown Brooklyn to transform it into a major business hub has been slow to take off, even as it has triggered a residential boom—26 new buildings; 5,200 units. This summer, the emergence of the Brooklyn Tech Triangle, New York University's Center for Urban Science and Progress campus, and MakerBot's move to MetroTech are adding some momentum. The 2005 rezoning of the Greenpoint

/Williamsburg waterfront has added fuel to the ascendance of the Brooklyn waterfront, while rezonings of Bedford Stuyvesant North, West Harlem and the South Bronx will inevitably take much longer to catch on. Attention is currently focused on a big final push to rezone East Midtown and redirect development towards the East Side triggering changes with potentially more impact on the core skyline than anything along the waterfronts.

Impact: "Mayor Bloomberg restructured city government

by having agencies responsible for land use and economic development report to a single Deputy Mayor. Strong leadership at City Hall has coordinated multiple Mayoral agencies, not just those concerned with economic development, to help shape and realize our ambitious rezoning initiatives. It has been through the coordinated and directed efforts of multiple agencies that we have been able to achieve adoption and ensure implementation of our ambitious plans."

Commissioner Amanda Burden, Department of City Planning



THE ARCHITECT'S NEWSPAPER JULY 25, 2012



JESPER NORGAARD



JESPER NORGAARD



COURTESY TOLL BROTHERS

NEW YORK CITY DEPARTMENT OF PARKS AND RECREATION

Major Initiatives: New York City comprises 29,000 acres of parkland. Over the past decade, the Bloomberg Administration has added more than 730 acres. While Central Park has long been a major economic generator of funds (\$656 million in increased tax revenues in 2007 generated by adjacent properties increasing in value by proximity to the park), increasing riverside accessibility at Greenpoint and Williamsburg's former industrial sites, Hunters Point South, Hunts Point and along the city's 520 miles of waterfront have become key initiatives of the administration, and the progress is notable. Commissioner Adrian Benepe has made no secret that the administration's definition of success lies in creative financing with a bedrock of public-private partnerships. The commissioner pointed to the Central Park Conservancy

as the great "friends of" model, but hand-in-glove cooperation with City Planning and the Department of Transportation has reshaped waterfront parks and their upland streetscapes by courting development.

Status: There are 160 active capital projects in the parks department. Of several near-term priorities, three waterfront projects are engaging in public-private developer involvement. In Greenpoint/Williamsburg the city is cobbling together parcels to create public parks linked with privately owned public spaces (POPS). A 2005 rezoning required developers to build the POPS at the river's edge in return for substantial floor area ratio increases. The zoning encouraged Toll Brothers to build Northside Piers, Douglaston to create Williamsburg Edge, and JMH to restore 184 Kent. The 30-acre Hunter's Point South allowed for park designs by Balsley/Weiss/Manfredi with Arup and residential towers developed

in part by Related and designed by SHoP. In the Bronx, a grass roots riverside cleanup eventually led the Department of Environmental Protection to supply land for Barretto Park.

Impact: "The difference between now and 1979 is that you didn't have the dozen or so major nonprofits involved, so that I think that will insure that whoever takes over at Parks, maintenance will not be an afterthought."

Commissioner Adrian Benepe, Department of Parks and Recreation

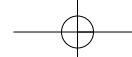
"Before we bought the Banknote Building we were certainly aware of what had been accomplished at Beretto Point and Hunts Point and saw that as a tangible sign of the city's commitment to the peninsula. It was a strong symbol that things were happening here."

**Jonathan Denham,
co-president of
Denham Wolf**

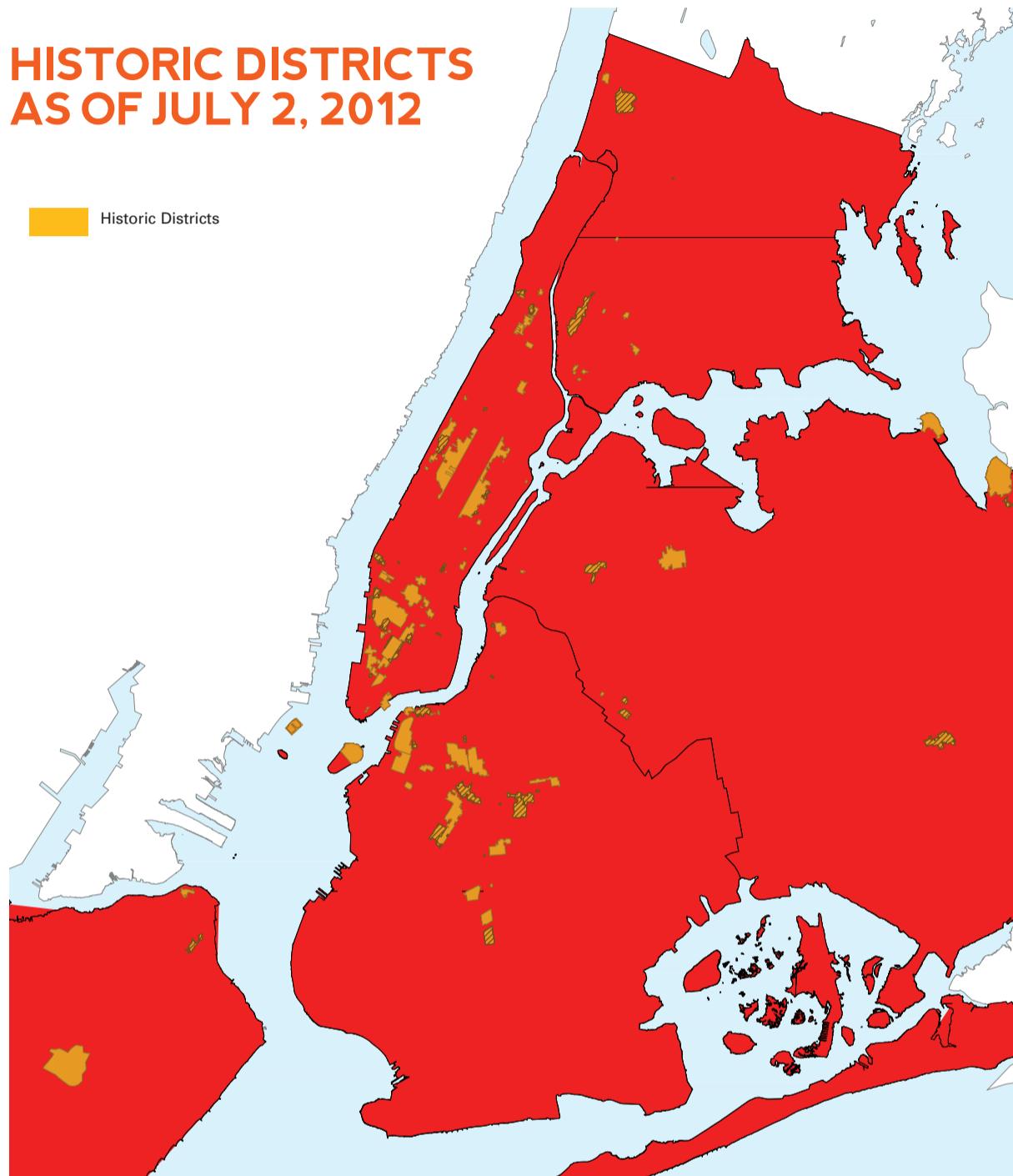
In Williamsburg, developers of the Edge (top, left) and Northside Piers (above) were required to build waterfront esplanades (top, right) as public amenities. The city is building parks at Hunter's Point South to facilitate development (below) compatible with an urban waterfront.



COURTESY NYCEDC

FEATURE
21

HISTORIC DISTRICTS AS OF JULY 2, 2012



Clockwise from top, left: Though Landmarks has added 31 new historic districts, landmarked structures represent a tiny fraction of the city's buildings (above); LPC has approved both contextual such as St. Vincent's and contemporary designs like One Jackson Square; protected buildings in DUMBO; the new DUMBO historic district.



NEW YORK CITY LANDMARKS PRESERVATION COMMISSION

Major Initiatives:

Though landmark districts encompass a mere three percent of the city's land-mass, their effects can stretch beyond landmark borders. Developers argue that the districts inhibit growth and preservationists believe they spur it. Under Mayor Bloomberg, the Landmarks Commission has been known to allow huge projects within districts, such as the Rudin Management's St. Vincent plan, especially when highly contextual. At other times, new buildings are allowed to challenge the status quo, as in Hines's One Jackson Square, which sits just up the street from St. Vincent's. To make for a more transparent process, Commissioner Robert Tierney said that new rules will be introduced next year to codify procedures and allow online permitting. But this has not mollified concerns from developers. Two Trees owns more than 2 million square feet within the DUMBO historic district. "People like to live in DUMBO before it was a landmark district," said

Two Trees' Jed Walentas. "The fact that it's landmarked just makes it more expensive."

Status: Pre-Bloomberg, there were 77 historic districts and 9 historic district extensions, encompassing approximately 22,400 properties.

Currently there are 108 historic districts and 18 historic district extensions, encompassing approximately 28,500 properties.

There are 30,000 landmarked sites throughout the city, including 1,316 individual landmarks, 10 scenic landmark sites, and 114 interior landmarks.

Impact: "Yes, it's a process that requires significant resources and time, but maybe for the developers who are able to work through our process, it's worth it."

Chair Robert Tierney, Landmarks Preservation Commission

"There's a time and a place for landmarking; where it becomes scary is when it becomes an anti-development tool during a hot real estate market."

Brooklyn developer Jed Walentas.

**NEW YORK CITY
ECONOMIC
DEVELOPMENT
CORPORATION/
DEPARTMENT OF
TRANSPORTATION/
PRIVATE
OPERATORS**

Major Initiative:
East River Ferry Service

Status: A three-year pilot program for East River ferry service connecting rapidly developing sites in Manhattan, Brooklyn, and Queens including Hunter's Point South and the Williamsburg waterfront launched in June 2011. The public-private partnership is part of Mayor Bloomberg's Waterfront Vision and Enhancement Strategy (WAVES) calling for sustainable development along New

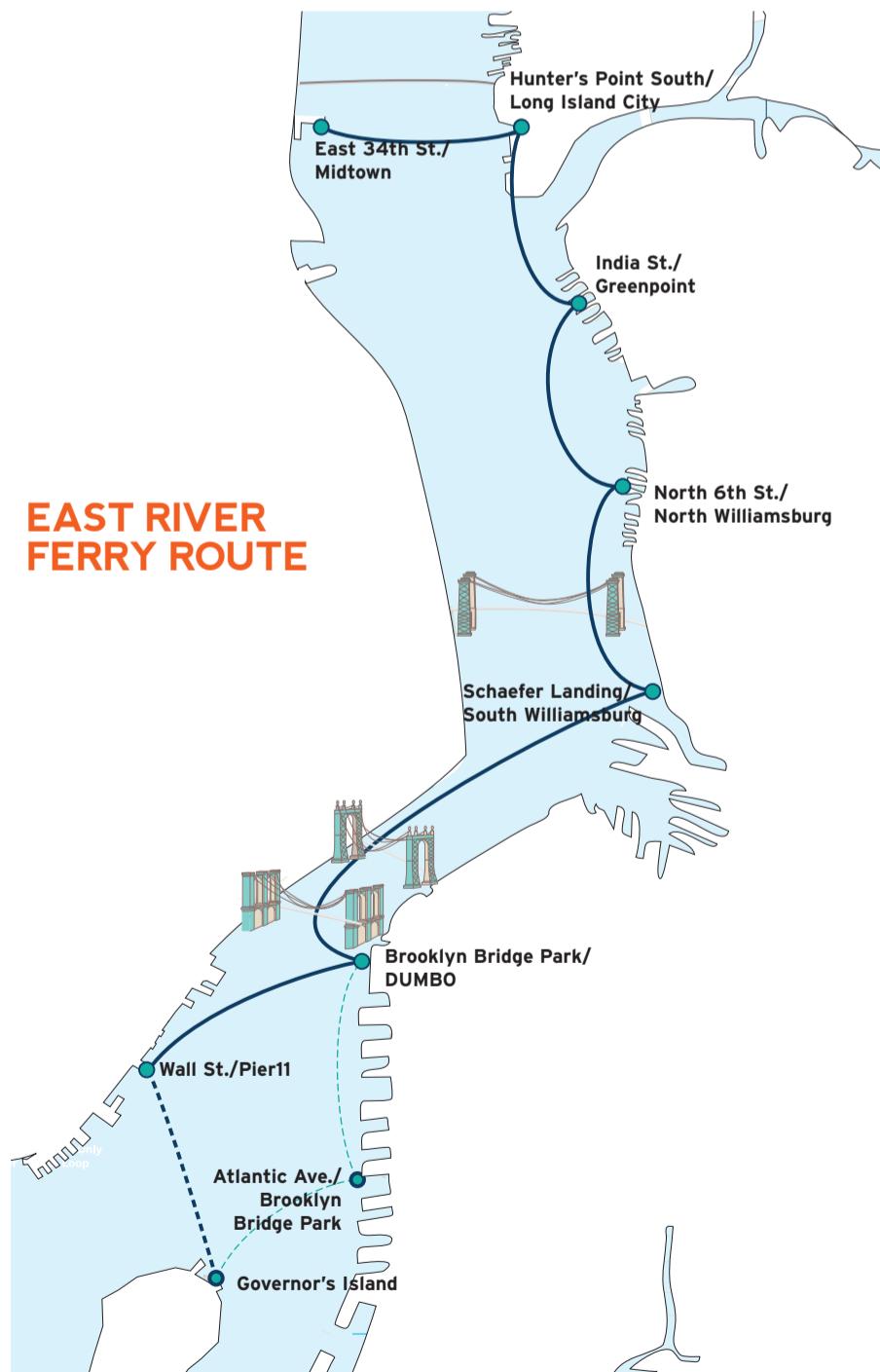
York's waterways. Initial projections estimating 409,000 annual trips were shattered as over one million rides were logged in just over a year of service. Responding to the popularity, private ferry operator, the BillyBey Ferry Company, began offering local food options on all of its 149-passenger ships and launched larger, 399-passenger boats on weekends.

Impact:
"The East River Ferry Service is still in a trial period, but so far it's exceeded all our expectations," EDC spokeswoman Jennifer Friedberg

"The early signs are remarkable in terms of economic vitality. The life that's been embedded

into the neighborhoods along the ferry service is remarkable. At the Edge development in Williamsburg, once ferry service was in place, marketing for the Edge worked much better. I have heard interest from developers in Long Island City on being near the ferry. It's easy, frequent, steady transportation, especially when the only alternative is the overcrowded 7-line in Queens. Now, we're looking for a permanent form of subsidy to keep the pilot going. The cost is one third of the subsidy of the average express bus service, so it's a real bargain."

Roland Lewis, President of the Metropolitan Waterfront Alliance



Baccarat Hotel
20 West 53rd Street
45 stories
Starwood Capital Group/Tribeca Associates

International Gem Tower
54 West 47th Street
34 stories
Extell

Gotham West
550 West 45th Street
31 Stories
Gotham Organization

Hyatt Times Square
135 West 45th Street
54 stories
Extell

GiraSole
555 West 34th Street
65 stories
Moinian Group

Manhattan West
West 31st – 33rd Streets
66 stories
Brookfield

One Hudson Yards
56 stories
Extell

99 Washington Street
50 stories
Holiday inn

111 Washington Street
57 Stories
Pink Stone Capital

56 Leonard Street
57 stories
Alexico Group/Hines

Courtyard & Residence Inn
1715 Broadway
68 stories
Granite Broadway Development

BACK TO BUILDING

MEANWHILE, private development is beginning to rally on its own, whether driven by an economic upswing or the irresistible momentum of the pendulum swinging back into action. Condominiums and tall towers are leading the way, more than a few on 57th Street, propelled apparently by that incomparable shape of urban form, commercial competition:

Pyramid
12th Avenue & West 57th Street
35 stories
Durst

The Willow
120 West 57th Street
29 stories
Ark Partners



105 West 57th Street
52 stories
JDS Development

432 Park Avenue & 50 East 57th Street
89 stories
Maklowe

250 East 57th Street
59 Stories
World-Wide Group

250 West 55th Street
39 stories
Boston Properties

The Sheffield
322 West 57th
58 stories
UT Borrower

One57
157 West 57th Street
90 stories
Extell



50 West Street
65 stories
Time Equities

Four Seasons
99 Church Street
80 stories
Silverstein Properties

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THE EAST ARCHITECT'S NEWSPAPER

13 07.27.2011

LAWN GAMES

Rogers Marvel Architects (RMA) was selected on July 7 as the winner of a design competition to revamp White House Park.

National Capital Planning Commission (NCPC) announced that the New York-based architecture firm bested a distinguished list of landscape designers, including

Officials at the NCPC said the design competition was held to garner ideas about making a

continued on page 9

ing Hood Design Studio of Oakland, California; Michael Van Valkenburgh of Brooklyn, and Reed Hildebrand & Associates and SASAKI, both of Watertown, Massachusetts.

Officials at the NCPC said

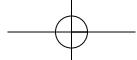
the design competition was

held to garner ideas about

making a

continued on page 9

Continued from page 9



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ON TWITTER.



Alert: Change
smoke detector
battery, Zone 3.



"I'll replace
the battery
first thing
tomorrow
morning."



Afternoon
Sunlight
Detected:
Lower
blinds.



"That's my
cue. Time for
my coffee
break."



"Plenty of
sun out to
generate
power."



Energy Status:
Solar power
generation
activated.



Greywater
Storage: 63%
capacity.



"Class, let's get
ready to water
the roof-top
garden."



BUILD DIALOG @ GREENBUILD

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unoccupied.
Reduce
lighting.



"It's a nice day
out. We're
heading to
the park."



"Checking in
remotely on
our home
energy usage."



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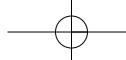
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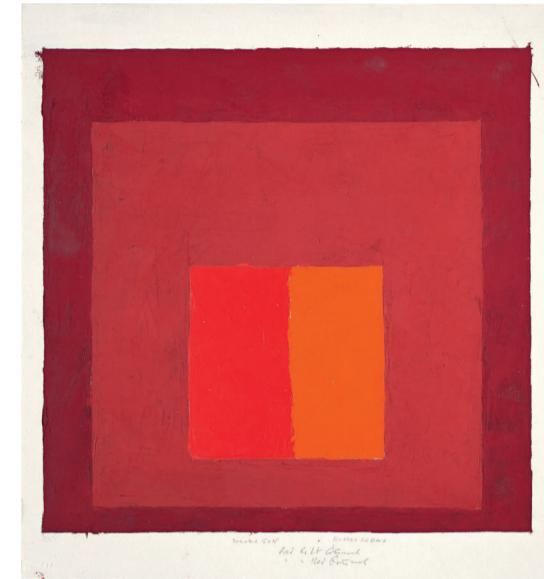
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THE ARCHITECT'S NEWSPAPER JULY 25, 2012

JULY/AUGUST 2012

JULY	AUGUST	WEDNESDAY 15	
<p>WEDNESDAY 25 EXHIBITION OPENING Urban Fabric: Building New York's Garment District 12:00 p.m. The Skyscraper Museum 39 Battery Pl. skyscraper.org</p> <p>LECTURES Desecrating Surface and Wholeness: Collage and Assemblage 11:30 a.m. MoMA 11 West 53 St. moma.org</p> <p>Alice Tepper: White Noise—Exploring the Use of White in Minimalist Painting 3:30 p.m. MoMA 11 West 53rd St. moma.org</p> <p>WITH THE KIDS Craftersnoon in the Building Zone 11:00 a.m. National Building Museum 401 F St. NW Washington, D.C. go.nbm.org</p> <p>LECTURE Matthias Hollwich Socialpolis 12:30 p.m. Columbia GSAPP Wood Auditorium, Avery Hall arch.columbia.edu</p> <p>THURSDAY 26 LECTURES Andrew Dolkart: Developing the Garment District 6:30 p.m. The Skyscraper Museum 39 Battery Pl. skyscraper.org</p> <p>Matthias Hollwich A Private Date with Wendy 6:30 p.m. MoMA PS1 22-25 Jackson Ave. Long Island City, NY cfa.aiany.org</p> <p>EVENTS Glass Blowing Demonstration 11:00 a.m. Massachusetts Institute of Technology 50 Vassar St., Boston, MA artsboston.org</p> <p>Launch Party: Scapegoat 03 7:00 p.m. Van Alen Books 30 West 22nd St. vanalen.org/books</p> <p>FRIDAY 27 EVENT Material Technologies for Innovation 9:00 a.m. DesignCircuit 59 Chelsea Pier designcircuit.org</p> <p>Boston Summer Arts Weekend 4:30 p.m. Copley Square 206 Clarendon St. Boston, MA artsboston.org</p>	<p>EXHIBITION OPENINGS Frank Lloyd Wright's Usonian House and Pavilion 10:00 a.m. Solomon R. Guggenheim Museum 1071 Fifth Ave. guggenheim.org</p> <p>London Street Photography 10:00 a.m. Museum of the City of New York 1220 Fifth Ave. mcny.org</p> <p>Investigating Where We Live 6:30 p.m. National Building Museum 401 F St. NW Washington, D.C. go.nbm.org</p> <p>EVENT Perelman Building Architectural Tour 1:00 p.m. Perelman Building 2525 Pennsylvania Ave. Philadelphia, PA philamuseum.org</p> <p>SATURDAY 28 LECTURE Maya Jimenez: Ecstatic Alphabets/Heaps of Language 11:30 a.m. MoMA 11 West 53rd St. moma.org</p> <p>WITH THE KIDS Art Trek 2:30 p.m. The Metropolitan Museum of Art 1000 Fifth Ave. metmuseum.org</p> <p>EVENT East Meets Green 12:00 p.m. The Greenwich Village Society for Historic Preservation 232 East 11th St. gvshp.org</p> <p>MONDAY 30 FILM Days of Heaven (Terrence Malick, 1978) 93 min. 8:00 p.m. MoMA 11 West 53rd St. moma.org</p> <p>TUESDAY 31 EVENT Constance Rosenblum Book Talk 6:30 p.m. The Skyscraper Museum 39 Battery Pl. skyscraper.org</p> <p>LECTURES Diana Bush: Century of the Child—Growing by Design 1:30 p.m. MoMA 11 West 53rd St. moma.org</p> <p>Matteo Ghidoni: Arguments 4:00 p.m. Columbia GSAPP Wood Auditorium, Avery Hall arch.columbia.edu</p>	<p>WEDNESDAY 1 WITH THE KIDS Getting Around: How Transportation Shapes the City 1:00 p.m. Museum of the New York City 1220 Fifth Ave. mcny.org</p> <p>THURSDAY 2 EVENT Social Hour with the BSA and Livable Streets 5:30 p.m. Boston Society of Architects 290 Congress St., Boston, MA bsaspace.org</p> <p>FRIDAY 3 EVENT Conservator's Eye: Art of Another Kind 2:00 p.m. Solomon R. Guggenheim Museum 1071 Fifth Ave. guggenheim.org</p> <p>TUESDAY 7 LECTURE Andrew Blum Book Talk 6:30 p.m. The Skyscraper Museum 39 Battery Pl. skyscraper.org</p> <p>WEDNESDAY 8 LECTURE Marianne Eggerl Born out of Necessity: Contemporary Industrial Design 11:30 a.m. MoMA 11 West 53rd St. moma.org</p> <p>EXHIBITION OPENING China's China: Porcelain, Earthenware, Stoneware & Glazes 12:00 p.m. Newark Museum 49 Washington St. Newark, NJ newarkmuseum.org</p> <p>FRIDAY 10 WITH THE KIDS Pop-Up Play @ MoMA 11:00 a.m. MoMA 11 West 53rd St. moma.org</p> <p>SATURDAY 11 WITH THE KIDS Family Fun Art Workshop: Infinite Possibilities 10:30 a.m. Whitney Museum of American Art 945 Madison Ave. whitney.org</p> <p>MONDAY 13 LECTURE Jennifer Gray Foreclosed: Rehousing the American Dream 11:30 a.m. MoMA 11 West 53rd St. moma.org</p> <p>LIST YOUR EVENT AT DIARY@ARCHPAPER.COM</p>	<p>ART IN THE AFTERNOON WITH AGNES BEREZC 1:30 p.m. Solomon R. Guggenheim Museum 1071 Fifth Ave. guggenheim.org</p> <p>FRIDAY 17 LECTURE Amir Parsa: Art and Independence 11:30 a.m. MoMA 11 West 53 St. moma.org</p> <p>SATURDAY 18 EXHIBITION OPENING Chinese Gardens: Pavilions, Studios, Retreats 9:30 a.m. The Metropolitan Museum of Art 1000 Fifth Ave. metmuseum.org</p> <p>EXHIBITION OPENING California Impressionism: Masters of Light 12:00 p.m. Arthur Ross Gallery University of Pennsylvania 220 South 34th St. Philadelphia, PA upenn.edu</p> <p>SUNDAY 19 WITH THE KIDS Family Workshop: Found-Object Sculpture 2:00 p.m. The Baltimore Museum of Art 10 Art Museum Dr. Baltimore, MD artbma.org</p> <p>THURSDAY 23 EVENT Guided Exhibition Tour of Exhibitions at the Center for Architecture 6:00 p.m. Center For Architecture 536 LaGuardia Pl. cfa.aiany.org</p> <p>SATURDAY 1 EVENT Walking Tour: New Architecture on Washington Square, Cooper Square, Bond St. and the New Bowery 10:30 a.m. Center for Architecture 536 LaGuardia Pl. cfa.aiany.org</p> <p>THURSDAY 9 LECTURE Oculus Book Talk: Joshua David High Line: The Inside Story of New York City's Park in the Sky 6:00 p.m. Center for Architecture 536 LaGuardia Pl. cfa.aiany.org</p> <p>WEDNESDAY 22 FILM Grand Paris: The President and the Architect (Bregtje Van Der Haak, 2009), 50 min. 6:00 p.m. BSA Space 290 Congress St. Boston, MA bsaspace.org</p>



COURTESY MORGAN LIBRARY & MUSEUM

JOSEPH ALBERS PAINTING ON PAPER

The Morgan Library & Museum
225 Madison Avenue
Through October 14

Josef Albers (1888–1976) was both a student and professor at the Bauhaus, one of the most influential art and design schools of the 20th century. Known for his precise use of line and unparalleled sense of color, Albers meticulously worked through his ideas in successive studies on paper. *Josef Albers in America: Painting on Paper* is an opportunity to see Albers' process at work. The exhibition features approximately 60 studies spanning most of Albers' career, from the 1930s through the 70s, many of which include hand written notations, including architectural inspirations. The studies, evidence of his mind and hand working toward final painting, are expressive and moving in their own right. The Morgan exhibition is the only US venue for the show, which will travel to several European cities.



COURTESY MONA

CENTURY OF THE CHILD

Museum of Modern Art
11 West 53rd Street
July 29 through November 5

Is design for grown ups? Hardly. While a child's own designs might be limited to block towers or crayon masterpieces, design touches nearly every part of early life. Children use toys, wear clothing, play in playgrounds, use furniture, and sit in classrooms, all of which are created specifically for them. Opening at the Museum of Modern Art, *Century of the Child: Growing by Design, 1900–2000* surveys the material world constructed for the child over the 20th Century. Visions of children and how design has followed or shaped their perceptions over the past century are considered in the exhibition. Take Frederick Froebel, whose famous toys (a gift box edition, pictured above) were favorites of Frank Lloyd Wright as a child. Froebel designed his blocks to be given in a sequence, educating children as they learned and matured over time. The exhibition identifies and merges the many facets of design that consider children, presenting these products together and revealing the ideas and ambitions of the designers who created them.



View of Queen Square, Holborn (1812) by an unknown artist.

ous iniquities allowed by squares, especially once they have been converted to the verdant naturalistic English style. Think Central Park's Rambles section in contrast to Le Nôtre's parterres with their relative dearth of secret sanctuary. Whether by errant resident servants, who shared the household key, or various other opportunists looking for some sort of quick, shrub-shrouded thrill, the point might have been made stronger in this context with a greater measure of levity, or irony.

Perhaps planning advocates, preservationists, and assorted civic-minded fellow travelers have most to gain from Longstaffe-Gowan's rigorous discovery. They are most likely to sort the trees from the author's forest in terms of applicable contemporary lessons. Regardless, the read is well worth it or any who care about architecture in the public realm.

PAUL GUNTHER IS THE PRESIDENT OF THE INSTITUTE OF CLASSICAL ARCHITECTURE & ART IN NEW YORK.

PROMISING PLOTS continued from page 28 paths through a chimera of wilderness with perpetual flower beds as transitional foreground. Likewise it is a story of hygiene, fire prevention, and exclusivity (alive and well in New York's Gramercy Park), yielding through a combination of civic good will, tax-sanctioned economic possibilities, and even wartime Victory gardening, to a breaking down of barriers to make the visible inhabitable.

This beguiling point of view succeeds at revealing the origins of much of the American planning impulse

and public governance policy in force today. The gated community, the BID, universal access, and permissible activity all emerge from the record presented by Longstaffe-Gowan, who unmasks the seesaw of intentions both venal and benevolent that add up to the volume's dynamic thematic paradigm. A discerning reader will draw comfort from the fact that such a formative mishmash can still result in a beautifully refreshing and even joyous model for contemporary urban dwellers.

The author does swerve occasionally into the salubri-



Horseshoe arch trusses in the Central Building.

gradual insistence on building what he designed, in order to ensure its integrity, an issue that has subsequently strengthened into a popular architectural movement: the renaissance of design-build. Alexander's rationale, which looks brightly bald unless you're a fan, was that he had to control every aspect of the project in order to let it breathe and blossom, freed from the control of contractors and their profit motivation. System "A," until it began to crumble under the weight of compromise, double-crossing, and doubt, employed a fixed budget (overruns would be corrected with cost cutting) and an elected, salaried manager who was accountable to both architects and clients.

More went right than wrong. And despite moments of bruising defeat, Alexander is clearly proud of Eishin as it stands. He sums up that pride towards the end of *Battle* by quoting a student who was interviewed in 1991 for a film on the school for Japanese television. "All my life I have lived behind bars," he said. "When I came to this school, it was the first time in my life, that I felt free."

Is the book worth reading? Yes, for being a fresh and further iteration of one of the most original minds of our time. Alexander, again, does what he does so well: in the process of adult argument, weave biology, theology, art appreciation, and geometry, plus cultural call outs from Jung to Fellini, into his tale.

Alexander's 30-year battle with all the players—he's still grappling with it in this book—Involves brinksmanship, threats, betrayal, conspiracy, bribery (yes, a suitcase of money), a severe beating by thugs that hospitalized Hosoi, a gentlemanly goon nicknamed "The Prince," a disquieting shoving match, and the Yakuza. Not your usual symposium panel.

At the heart of the battle was Alexander's

A PATTERN OF ABUSE continued from page 28

had a remarkable client, Hisae Hosoi, the managing director of the school, who understood the stakes, the lyricism of CES's and Eishin's ambition, and as the Japanese phrase it, the nobility of failure, if it came to that.

It's just the excited darkness of the tale, from its wooden-sword title on, that seems a little boyish.

WILLIAM L. HAMILTON IS A NEW YORK-BASED JOURNALIST WHO WRITES REGULARLY ON DESIGN FOR THE WALL STREET JOURNAL.



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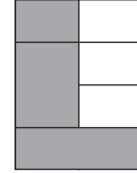
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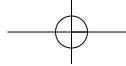


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Wohnen am Park apartment building (2009) at the site of the former Northern Railway Station, Vienna.

For each of these plots we have a developer's competition with a four-pillar system that consists of planning, cost, ecology, and social sustainability going beyond the apartments. It's about how people live together.

David Burney, Commissioner, New York City Department of Design & Construction: I can't decide whether this is inspiring or depressing given the lack of investment in essential housing in this country.

One of the failures of some of the public housing programs in this country has been lack of integration of economic diversity and things like social services and the silo-ing effect of different types of housing. And I think you've really helped to work towards solving that problem. If we could get to even a fraction of where [Vienna is] going it would be tremendously helpful.

Abby Hamlin, President, Hamlin Ventures: I think what I see is the

notion that housing is a cultural resource as well as a social resource. I love the fact that housing is a catalyst for neighborhoods, for social issues, and also for cultural integration within a city. And I don't think that opportunity is often talked about here. We tend to segment. There needs to be a cultural, political, and socioeconomic shift to see housing not just as a silo of housing but as something that stabilizes communities and can also be used, as we did at Schermerhorn, to integrate cultural and artistic uses within the same building as housing.

Rosanne Haggerty, President, Community Solutions: I think we all have the same question about how is this financed? Is this publicly owned land? What participation is there from the state government? How does this happen?

Matthew Wambua, Commissioner, New York City Department of Housing, Preservation & Development: What tends to be the nature of the housing stock?

Foerster: We already have existing public housing stock. What we are building now is affordable housing. It's built by nonprofit housing associations, which keep it, so it's forever belongs to the nonprofit housing associations.

It's rental housing and there are income limits for the people that move in, not for people that live there because the income is only checked at the moment when people move in, but then they can stay there forever.

The financing is a state subsidy, which is given in the form of a long term, low interest loan for a period of normally 35 to 40 years with a 1% interest. That is given, depending on the type of housing, for between 1/3 and 1/2 of the total construction. The rest is then brought up by the housing association. They have some resources of their own from rent, and from housing where the loans have already been paid back. Because they're nonprofit they're not allowed to consume the income. They have to reinvest it. This doesn't explain the whole financing because there's still a gap, and this gap is [filled by] normal bank financing at a lower interest rate or by specialized housing banks.

Paul Freitag, Managing Director, Jonathan Rose Companies: How do new housing associations compete with the larger, more established housing associations?

Foerster: It's not easy, to be honest. In Vienna we have something like 30 to 40 housing associations of different sizes. The smallest one would have something like 4,000–5,000 units, and the largest 50,000–60,000.

Haggerty: And the land? Is that publicly owned? How does that process work?

Foerster: The land is normally already owned by the city. The city has its own housing fund, which is again a nonprofit organization owned by the city, but is not part of the city administration. They were founded in 1985 and they were given start-up capital in the form of land, and since then they have been working with their own means—buying, developing, and reselling the land. Whoever wins the housing competition, the city gives them a subsidy or the city sells them land at a price that was already cleared before. For the housing subsidies the total budget is 600€ million per year, about \$700 million.

Charles Laven, President, Forsyth Street Advisors: So it's four times our budget. My question

would be how do you control cost? In New York City, 70–85% of our housing system is private. It's higher nationally. That means we control cost because there's a tyranny of feasibility, and a tyranny of government regulations, and costs are controlled by those two tyrannies.

Foerster: In the subsidy law there's a maximum cost per square meter. But that wasn't so successful because everyone reached this maximum level. That's why in 1985 we introduced this competition. There is a maximum cost in the law still, but in order to win a competition you must always be better than the law. So now we have a system where they're far below the maximum cost, so costs have been

reduced year by year. As far as the land is concerned, we have to buy the land on the free market, but at the same time we've also introduced a maximum cost which we're willing to pay for the land.

Freitag: What do you spend per square foot for construction?

Foerster: The average is now something like 1600€/square meter, so that would mean \$200/square foot.

Laven: In the private sector, the unregulated market place of New York, people can build a pretty nice building for \$150 or \$160/square foot.

Hamlin: At that cost we can build a safe building, a functionally, appropriately designed and affordable building, but even market-rate housing (5, 6, 7-story, \$180–200 per square foot) in New York and in other parts of this country architecturally are generally pretty dismal in terms of the level of design. So when we get to affordable, the market itself starts out, in my opinion, at a different place in terms of architectural quality. But the other piece of it that is the HPD regulations.

To what degree are there city regulated 'shoulds' or 'musts' in terms of the plan review? Where do you think the plan review process for HPD-funded projects enters into the innovation vs. lack of innovation category?

Wambua: Let me start by creating some context. First of all, I was especially impressed with the level of integration [with housing in Vienna]. Not just the affordable housing but the notion of artistry, aestheticism, multiculturalism. And I personally think one of our biggest shortcomings is the decision-making because it's been bureaucratic and inflexible, and I don't think that it's historically been well-aligned with thinking about a lot of the issues we're talking about now. There are shortcomings from the standpoint of efficient production and what looks good and what makes sense. What I would say is that we've changed leadership. We have a spectacular head now who I have a great amount of faith in.

Freitag: How does subsidy work once the units are placed in operation? How can they build equity and what is the subsidy situation for the renters?

Foerster: We have two types of subsidies. One called Object Subsidies, which go directly to the housing association to reduce the financing cost for new construction. That's what I was talking about before. Then we have a smaller program included in the 600€ million, of course, which is individual rent allocations to households.

Wambua: Now I feel vindicated, because we throw in our rental subsidy.

Every year the City of Vienna builds about 5,000 new units of public housing. While the process to create housing is much like the way "affordable" housing is done in the United States, the architectural quality of the projects is unparalleled.

AN's William Menking together with Wolfgang Foerster, a senior officer in the Department of Housing for Vienna, and New York developer Abby Hamlin are curating a traveling exhibition on the Austrian city's extraordinary achievements in this field in the past five years. They invited some of New York's best minds involved in the field of housing to a round table with Foerster about the relevance of Viennese housing to projects in this city. *Housing in Vienna* will tour the United States in 2013 and 2014.

William Menking, AN's Executive Editor: In Vienna, the city essentially controls the housing market. That's obviously very different than in the United States. There's a process by which these different projects take place that has some resonance with projects like the Hoyt Schermerhorn Urban Renewal area in Downtown Brooklyn, Via Verde in the Bronx and other new projects in New York.

Wolfgang Foerster, Head of Housing Research Department,

City of Vienna: At the moment, Vienna has 1.7 million inhabitants. It's growing very fast. We expect to have 2 million in the next 15 years or so. About one third of the city lives in the private housing market and about 60% live in some sort of public housing.

The city feels responsible and the people also expect the city to provide housing. If someone can't find affordable housing they go to the city and say, "It's your task." We build something like an average of 5,000 units per year in the subsidized sector, which is something like 82–85% of the total new housing construction.

Vienna is independent from the national state and we have our own housing laws and budgets. One of the goals of the Vienna

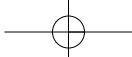
housing program is not about showing nice facades—because nice facades you can find anywhere in the world—but it's about the process behind it. One of the biggest challenges at the moment is the population increase of 20,000+ people per year. The average household size in Vienna is two people, which is more or less the same all over Europe, so 20,000 per year means 10,000 new apartments needed every year, which is quite a challenge for a city the size of Vienna.

We're building a lot of mixed-use housing projects. There is one new mixed development that includes normal housing but also special-care housing for people with Alzheimer's who need permanent care. The interesting thing is the color concept and orientation system the architects developed with specialists in health care. These are people who have completely lost orientation and need a continuous way to walk, so all the ways inside and outside the building are built in the form of a ring system so they can continue to walk in a figure eight form.

We also want to stop suburbanization, so we have some places that are well connected to public transport, but are not right in the city center. On the outskirts of Vienna, we also can build some low-density developments. This is a particular way of living and not everyone would want to do this, but at the same time this sort of dense, low-rise development is a way of stopping suburbanization and keeping people somehow in the city and connected to public transport so they don't need a car.

Overall I find the failure of many public housing programs, including probably some in New York, is that they are too uniform. They have one type of building that they repeat and repeat. So we wanted to introduce competition into the planning in Vienna.

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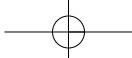
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